



FLORENCE ROBERTS in her new play "The Strength of the Weak," visits us on Monday, and we shall have an opportunity to see how our judgment compares with that of San Francisco. On the coast Miss Roberts' new play was declared as admirable a vehicle for her particular style as "Ann Lamont" proved not to be. Indeed her management feel so much confidence in her and "The Strength of the Weak" that they have booked her for a Broadway season and she is now enroute to New York. The play is one that deals with modern American life, being laid in New York City, and tells of the adventures of a young orphan, who has written a book. It is, however, published anonymously, and it deals with certain phases of the life she has led with an unscrupulous guardian. The success of the book, the announcement of who the real author is, and the complications that follow through the love of an honest man and a scoundrel, form a plot of strong climaxes and telling scenes. It is a pleasure to note that Miss Roberts' support still includes Max Fegman, and also such well known players as Jas. E. Wilson, Eugene Ormonde, H. S. Northrup, and Robert McWade.

The engagement here is limited to three nights and a Wednesday matinee.

The annual appearance of the University club will occur next Friday and Saturday in a production of "Niobe," a charming comedy, the memory of which is still fresh in the minds of theater goers from the admirable presentation given by Rebecca Warren and George Edson at the Grand some years ago. The cast will introduce all the strength of the popular club. Miss Maude May Babcock directs, and the part of Niobe will be played by Miss Edna Barker, whose ability has well been tested in past presentations. Mr. Elbert Thomas has Edson's role of Peter Amos Dunn. Mr. Will Milfin, president of the club, Miss Elsie Ward, Carl Scott, R. A. Hart, H. Leo Marshall, Zora Shaw, Pearl Adams, Mary Breach, Alice Farnsworth, and Alvin Peterson have the supporting parts.

This is the ninth year the University club has been before our public, and it is expected that "Niobe" will not fall behind any of its previous successes.

Mr. Frederick Warde, who has this season devoted his time to dramatic recitals, will be heard twice at the Salt Lake theater next Thursday. In the afternoon at 2:30 Mr. Warde will deliver his great lecture on "The Women of Shakespeare," and the evening will be given to a recital of "Hamlet."

Mr. Warde is probably welcomed more by the large universities of the country at which he appears than any other speaker or entertainer. David Starr Jordan, President of the Stanford University of California, paid Mr. Warde the following high tribute: "Permit me to express to you the very great pleasure it has given us to hear your lecture on Shakespeare and his art. As you could easily see, you are a great favorite with the students. Not only was every seat in the hall taken, but every window had its occupant, and the arcade for rods outside the buildings was filled with people anxious to hear you. Whenever you visit California again you are sure of a warm welcome at Stanford University."

At the Grand the first bill next week will be a dramatization of Wilkie Collins' famous novel "The New Magdalen," called "Her Double Life." The part of Mercy Merrick will be in the hands of Miss Frankfield, a new actress who is said to be both versatile and brilliant. The wonderful success of Margaret Anglin in "Zola" still another version of this novel, has brought "The New Magdalen" prominently before the public again and without doubt the Grand presentation will draw strong business.

Commencing Thursday the Grand will present a comedy drama entitled "The Great Conspiracy," to run three nights with a Saturday matinee. The play is laid in the Berkeley Mines in northern California during the big strike of 1893, and press reports state that the big scene in the third act has never been excelled in any sensational production. It shows the strike of the mob surging around the mine, a coal car on the incline tipping backward, an explosion of boilers and the death of many strikers. The play is said to have a strong heart interest, intermingled with the usual comedy vein and the company is claimed to be capable one. A souvenir will be presented to all ladies attending the Saturday matinee.

Another good entertainment is scheduled for the Orpheum patrons next week in the form of poses plastique, comedy teams, the original Topsy, a playlet and the ever popular kinodrome. The three Seldoms, the artistic poses, are the headliners, and the remainder



MISS CECIL FAY.
As "Bessie" in "The Great Conspiracy"
At the Grand Thursday.

of the bill is built up of acts designed to chase away the blues, and smooth out the wrinkles of dull care. Leaders in this direction are Rosaire and Doreto, who present "The Captain and the Tar;" "The Gas Inspector and the Prima Donna," a skit by Lavine and Walton, Barr and Evans, "comedy character creators," in a number of specialties, and Artie Hall, as "the cultured lady from Georgia."

Next week's comedy sketch bears the title of "Daniel and His Lion," and will be presented by Will Davis and company, while the kinodrome will throw on the drop a new series of motion picture stories.

For conference week the management announces a bill of decided merit, which will include Stanley and Wilson in a clever rank-professor-and-singing lady turn.

This afternoon at 2:30 the Lyric announce the Imperial Girls, who will play for a full week. A company of 20 is headed by the following people: Lillian Washburn, Pauline Morgan, Lew Palmer, Billie Evans, Jack Crawford, Dan Manning, Sam Corley, and the New York Comedy Four. The usual Monday matinee will be given and the management state that these events are steadily growing in attendance.

The San Francisco Dramatic Review contains the following interesting item regarding the London production of Mr. Royle's play "The Squaw Man." What promise to be one of the most interesting dramatic experiments ever tried in London is contemplated by Charles Frohman, who is going abroad in about a week. Mr. Frohman will at once complete his arrangements for a season of American plays in the English metropolis, producing one after another several of the most conspicuous successes of the current season.

Then the hero comes to America, where he is known as Jim Carston. The remainder of the play, to its conclusion, is carried forward in the midst of the typical surroundings of cowboy life, with numerous Western characters, including several Indians. What will practically amount to two companies of actors are to be engaged for the London production. The English contingent, with the exception of the hero and two or three principals who figure in the play for a few minutes during the later acts, will be seen in the first act only. The rest of the parts will be played by American actors, who will be selected and taken to London by Mr. Frohman for this production. The play will probably be put on at the Duke of York's.

mean that there are not plenty of outsiders, but I believe my statement is true as to the majority and its equipment."

E. H. Sothern has in preparation for publication a series of the Shakespearean plays in which he and Julia Marlowe have appeared. The work is to be illustrated with numerous colored costume plates.

The novel, "Four Feathers," has been dramatized by its author, A. E. Mason, under the name of "Margery Stroh." Ethel Barrymore is spoken of for the role of the heroine when the play is produced.

David Belasco and Henry B. Sire

The plays to be presented are two written by Edwin Milton Royle. The well known Princeton graduate and actor, and son of Judge Royle of this city; it is through the efforts of his sister, Mrs. King, that Mr. Royle has allowed the use of his productions for this occasion. They are both amusing comedies—comedies of the rollicking, fun making kind, suggestive of "Fun in a Fog," "Belles of the Kitchen," "Paul Pry," "Our Boarding House," and such productions. The name of one play is "Captain Impudence," the scene of which is laid at Chapultepec, Mexico, during the Mexican war, when the American forces were assaulting it; and a number of personal experiences in connection with this historical event are given comical touches that bring to mind anew the fact that war hath its humors as well as peace. The characterizations are skilfully drawn, showing a good knowledge of human nature. The costumes will be entirely that of 1840, fashion plates of which have been secured. The characters are "The Widow," to be taken by Mrs. C. E. Richards; "Lucretia Bugz," by Mrs. Ledyard Bailey; "Captain Impudence," John D. Spencer; "Major Bugz," by John Milton. A new arrival in this city, and formerly a prominent member of the dramatic profession.

The other play was to have been "Dr. Julian. But Mrs. King, after reading it, concluded that a suitable cast could hardly be got together in this city. So she returned it, with a request for another, which other will be "Tripp's Troubles." In this play a young groom and his bride from the country go on a wedding "tower" to New York, and that night a fire breaks out in their hotel. The dangers of such an occasion are lost sight of in the ludicrous situations that often occur at that time, and these are grouped and brought out in such a way as to keep the audience in a roar. The leading lady's part is to be taken by Mrs. Charlotte Newman, as "Mrs. Tripp," with Long John Colthorpe probably as "Mr. Tripp," with Miss Feeney as the "Little Maid." The fourth character has not yet been decided on.

Already several theater boxes have nearly as popular as ever in London. Its run at the Duke of York's theater has been interrupted, owing to the necessity of filling provincial engagements, but it will return to the metropolis, to begin another in the fall.

The success which Annie Russell continues to enjoy at the Court theater, London, is almost a unique distinction for an American artist. In the realm of refined comedy Annie Russell has few equals anywhere, and it is in this sphere she will be seen on her return to America in the spring. Her London engagement of nearly four months closed on March 19.

It is now known that the next new play by J. M. Barrie will be seen at the London Haymarket and that Mr. Charles Hawtrey will play the leading male part. The nature of the piece is kept secret, but report says that it will compare favorably with any of its predecessors in respect either of humor or pathos.

Jane Kenmark, an old Salt Lake favorite, playing in "The Eternal City," appeared in Baltimore last week for the first time in seven years, renewing an acquaintance and a popularity established in three years of stock work in that city. She was given a great welcome, was extensively interviewed, and altogether had a fine week among old and constant friends.

"Like almost every one else who has seen 40 years of theatrical life," says Bronson Howard, "I think the stage just now is overburdened with scenery and swamped with extravagant clothes. This condition cannot be kept up much longer. The managers cannot stand it. It is too expensive, and the rivalry between them, each vying to outdo the other, must bring about a reaction that will do away with the whole scheme."

The London critics are not over polite to Dr. Conan Doyle's romantic drama, "Brigadier Gerard," but they admit that the leading character fits Lewis Waller wonderfully well. They seem to think that Gerard is somewhat too comical a figure for a hero, but Dr. Doyle remarks that he meant him to be comical, that the public likes him to be comical, and that the critics as a rule, are not good judges of his work any way. Possibly both sides are right. At all events, there seems to be no doubt that the piece has made a hit with the public.

The announcement that E. H. Sothern and Julia Marlowe are to be instrumental in establishing a chair of dramatic art at the George Washington University, Washington, D. C., ought to prompt us to interest and a great deal of curiosity. The art of the theater, of all arts, has been neglected by the great schools of the country, and this fact accounts in a degree for the truth that no other literature is as fugitive as that of the stage. Practically nothing of a consecutive nature has ever been written on the subject, and one cannot help asking, if such a chair is founded, where its teachers are likely to get the proper text books.

mean that there are not plenty of outsiders, but I believe my statement is true as to the majority and its equipment."

Women playwrights have contributed their full share to the number of New York successes this season. "Brown of Harvard," "Julie Bonbon" and "Mexicana," all enjoying successful runs at Broadway theaters, are the work of women.

It is reported that Charles Frohman has secured Louis James to appear in the cast of the western company playing "The Lion and the Mouse" at the end of this week, will be succeeded by Gertrude Coghlan.

On April 19, in the Park theater, Boston, Annie Russell will make her first appearance in "Prince Charming," the new play by the French author, Jean Richepin, and which will inaugurate the opening of the new Astor theater in New York next fall.

The characters of Clyde Fitch's new play "The Girl Who Has Everything," number seven women, three men and a small boy, thus reversing tradition in the distribution of men and women in plays. The new comedy has been very successfully done by Eleanor Robson, who plays the title role.

"Peter Pan" appears to be pretty

Two of Royle's Sketches To be Rendered Here

ON THE evening of Monday, April 23, in the Salt Lake Theater, will be given two dramatic comedies by the best local talent in aid of the Free Kindergarten association; planned as it is to be one of the most important society functions of the year, much interest is being aroused, and that the Theater will be well filled, goes without saying. Mrs. Martha Royle King is in charge of the entertainment, and is giving careful attention to the selection of a cast for the two plays; within a week she is hopeful of having every character selected.

The plays to be presented are two written by Edwin Milton Royle. The well known Princeton graduate and actor, and son of Judge Royle of this city; it is through the efforts of his sister, Mrs. King, that Mr. Royle has allowed the use of his productions for this occasion. They are both amusing comedies—comedies of the rollicking, fun making kind, suggestive of "Fun in a Fog," "Belles of the Kitchen," "Paul Pry," "Our Boarding House," and such productions. The name of one play is "Captain Impudence," the scene of which is laid at Chapultepec, Mexico, during the Mexican war, when the American forces were assaulting it; and a number of personal experiences in connection with this historical event are given comical touches that bring to mind anew the fact that war hath its humors as well as peace. The characterizations are skilfully drawn, showing a good knowledge of human nature. The costumes will be entirely that of 1840, fashion plates of which have been secured. The characters are "The Widow," to be taken by Mrs. C. E. Richards; "Lucretia Bugz," by Mrs. Ledyard Bailey; "Captain Impudence," John D. Spencer; "Major Bugz," by John Milton. A new arrival in this city, and formerly a prominent member of the dramatic profession.

The other play was to have been "Dr. Julian. But Mrs. King, after reading it, concluded that a suitable cast could hardly be got together in this city. So she returned it, with a request for another, which other will be "Tripp's Troubles." In this play a young groom and his bride from the country go on a wedding "tower" to New York, and that night a fire breaks out in their hotel. The dangers of such an occasion are lost sight of in the ludicrous situations that often occur at that time, and these are grouped and brought out in such a way as to keep the audience in a roar. The leading lady's part is to be taken by Mrs. Charlotte Newman, as "Mrs. Tripp," with Long John Colthorpe probably as "Mr. Tripp," with Miss Feeney as the "Little Maid." The fourth character has not yet been decided on.

Already several theater boxes have nearly as popular as ever in London. Its run at the Duke of York's theater has been interrupted, owing to the necessity of filling provincial engagements, but it will return to the metropolis, to begin another in the fall.

The success which Annie Russell continues to enjoy at the Court theater, London, is almost a unique distinction for an American artist. In the realm of refined comedy Annie Russell has few equals anywhere, and it is in this sphere she will be seen on her return to America in the spring. Her London engagement of nearly four months closed on March 19.

It is now known that the next new play by J. M. Barrie will be seen at the London Haymarket and that Mr. Charles Hawtrey will play the leading male part. The nature of the piece is kept secret, but report says that it will compare favorably with any of its predecessors in respect either of humor or pathos.

Jane Kenmark, an old Salt Lake favorite, playing in "The Eternal City," appeared in Baltimore last week for the first time in seven years, renewing an acquaintance and a popularity established in three years of stock work in that city. She was given a great welcome, was extensively interviewed, and altogether had a fine week among old and constant friends.

"Like almost every one else who has seen 40 years of theatrical life," says Bronson Howard, "I think the stage just now is overburdened with scenery and swamped with extravagant clothes. This condition cannot be kept up much longer. The managers cannot stand it. It is too expensive, and the rivalry between them, each vying to outdo the other, must bring about a reaction that will do away with the whole scheme."

The London critics are not over polite to Dr. Conan Doyle's romantic drama, "Brigadier Gerard," but they admit that the leading character fits Lewis Waller wonderfully well. They seem to think that Gerard is somewhat too comical a figure for a hero, but Dr. Doyle remarks that he meant him to be comical, that the public likes him to be comical, and that the critics as a rule, are not good judges of his work any way. Possibly both sides are right. At all events, there seems to be no doubt that the piece has made a hit with the public.

The announcement that E. H. Sothern and Julia Marlowe are to be instrumental in establishing a chair of dramatic art at the George Washington University, Washington, D. C., ought to prompt us to interest and a great deal of curiosity. The art of the theater, of all arts, has been neglected by the great schools of the country, and this fact accounts in a degree for the truth that no other literature is as fugitive as that of the stage. Practically nothing of a consecutive nature has ever been written on the subject, and one cannot help asking, if such a chair is founded, where its teachers are likely to get the proper text books.

mean that there are not plenty of outsiders, but I believe my statement is true as to the majority and its equipment."

Women playwrights have contributed their full share to the number of New York successes this season. "Brown of Harvard," "Julie Bonbon" and "Mexicana," all enjoying successful runs at Broadway theaters, are the work of women.

It is reported that Charles Frohman has secured Louis James to appear in the cast of the western company playing "The Lion and the Mouse" at the end of this week, will be succeeded by Gertrude Coghlan.

On April 19, in the Park theater, Boston, Annie Russell will make her first appearance in "Prince Charming," the new play by the French author, Jean Richepin, and which will inaugurate the opening of the new Astor theater in New York next fall.

The characters of Clyde Fitch's new play "The Girl Who Has Everything," number seven women, three men and a small boy, thus reversing tradition in the distribution of men and women in plays. The new comedy has been very successfully done by Eleanor Robson, who plays the title role.

SALT LAKE THEATRE
Monday, Tuesday and Wednesday.
WEDNESDAY MATINEE.
John Cort Announces

Florence Roberts
With Max Fegman.

"THE STRENGTH OF THE WEAK."

A New Modern Play by ALICE M. SMITH.
THE PLAYERS:
Eugene Ormonde, Adelaide Mandala, Robert McWade, Lucille York, Florence Robinson, H. S. Northrup, Mary Bertrand, Calvin Stone, James E. Wilson, Ruth Allen, Gregory Rodger, Lillian Ormby.
Prices—2c to \$1.50. Matinee—2c to \$1.00. Seats now selling.

NEXT ATTRACTION:
Thursday, March 29th
Afternoon and Night.

FREDERICK WARDE In Two Dramatic Recitals.

Afternoon at 2:30. "The Women of Shakespeare."
Evening Recital at 8:30. "Hamlet."
Prices Evening—2c to \$1.00. Matinee—2c to 50c. Special prices to students. Sale begins Monday at 10 a. m.

Next Friday and Saturday
(NO MATINEE)
Annual Appearance of the University Dramatic Club in

"NIOBE"

Prices—2c to \$1.00. Special rates to students.
Sale begins Wednesday, March 28th.

Orpheum
MODERN VAUDEVILLE.

THE THREE SELDOMS
ORIGINATORS OF PLASTIC STATUARY POSES.

ROSAIRE AND DORETO
THE CAPTAIN AND THE DRUNKEN SAILOR.

LAVINE AND WALTON
THE GAS INSPECTOR AND THE PRIMA DONNA.

BARR AND EVANS
COMEDY CHARACTER CREATORS.

ARTIE HALL
THE GENUINE GEORGIA GIRL.

WILLIAM DAVIS AND CO.
PRESENTING "DANIEL AND HIS LION."

THE KINODROME.
MOVING PICTURES.

Every evening (except Sunday), 2c to \$2.00. Matinee Tuesday, Thursday, Saturday, 10c, 25c, 50c.

New Grand Theatre
SALT LAKE'S MOST POPULAR PLAY HOUSE—DINWIDDIE THEATRE CO. PROP.
PRICES: NIGHT 15c 25c 50c 75c MATINEE 15c 25c 50c 75c 1.00 1.25 1.50 2.00

Commencing Next Week for Four Nights and WEDNESDAY SOUVENIR MATINEE the Great Intellectual Actress

MISS LAURA FRANKENFIELD
In Wilkie Collins' Dramatization of "A NEW MAGDALEN"

Excellent Company New Scenery, Cost Sets Early

HER DOUBLED LIFE
A Story of the Franco-German Frontier in 1870.

A Guaranteed Attraction—Remember the Souvenirs

3 High Beggings THURSDAY, MARCH 29 WITH SATURDAY SOUVENIR MATINEE. Mr. Theo. Lorch and Company in the Great Western Drama

THE GREAT CONSPIRACY

See THE BIG RAILROAD WRECK THE MINE EXPLOSION THE RACE FOR LIFE.
Plenty of Comedy—Capable Company—Lots of Excitement